



Université de Montréal
Faculté des études supérieures
Secteur des grades

RAPPORT SYNTHÈSE DE L'EXAMINATEUR EXTERNE

Nom du candidat	ROWLAND, Jon Thomas	Code permanent	ROWJ19035604
Grade postulé	Ph.D.	Programme	Etudes anglaises
Directeur de recherche	William Kinsley	Codirecteur	
Titre de la thèse de doctorat	Faint Praise and Civil Leer. The "Decline" of eighteenth-Century Panegyric		

L'examineur externe retourne l'original de cette formule AVEC SON RAPPORT DÉTAILLÉ et conserve la copie bleue.
En cas de corrections majeures ou de refus, l'exemplaire de la thèse doit accompagner le rapport.

A la suite de mon évaluation,

☐ La thèse doit être acceptée. Je la considère

☐ excellente

☒ très bonne

☐ bonne

☒ La thèse requiert cependant des corrections mineures indiquées dans mon rapport détaillé.
(Il s'agit de corrections qui peuvent être effectuées dans un délai maximal de un mois.)

☐ La thèse serait acceptable. Elle requiert toutefois des corrections majeures indiquées dans mon rapport détaillé.

☐ La thèse est inacceptable et doit être refusée.

8 March 1991

Date

Claude Rawlin

Signature de l'examineur externe

External Examiner's Report on
Jon Rowland's "Faint Praise and Civil Leer"

This study considers the close formal and topical relations between panegyric and satire in the seventeenth and eighteenth centuries. The authors most closely studied are Marvell and Swift, but the critical analyses begin with Samuel Daniel and Ben Jonson and end with Charles Churchill. It brings to light some striking parallels not only between the two genres but also among several specific authors. It explores the workings of analogy between the discourses of praise and dispraise, and the play of analogy and analogical thinking within the individual texts discussed. It considers both genres as operating within a tripartite scheme typically defined as "prince, poet, people". At times this division is made to do more service than the context justifies, and since its terms frequently have to be exchanged for other terms ("prince" becoming any addressee, "people" becoming readers, etc.) there is an occasional suspicion of indiscipline or reductiveness. Nevertheless the discussion is in the main conducted with intelligence and theoretical finesse, and written with clarity, verve and some wit (the latter, in places, a little pompous or self-regarding, though genuinely amusing and enlivening at its best).

An opening chapter discusses the rhetorical foundations of the thesis. This is in the main effectively carried out, and the use made of Aristotle's Rhetoric and of Quintilian seems generally sound. A minor weakness is that the discussion frequently involves definitional technicalities for which the original key-terms in Greek or Latin should be given especially when verbal or logical difficulties or complexities are discussed on the sole evidence of an English translation (e.g. pp. 4-5 on end, virtue, etc.; at p. 19, where "change of phrase" as a concept is at issue, and not individual changes, however, the problem does not arise so acutely as elsewhere).

A different minor problem arises with Mr. Rowland's use of rhetorical categories, especially those of Gérard Genette concerning paratextual matter. Here he quotes the original (and his French in general seems very good), but the exercise of fitting the technical phrases to each of Swift's paratexts sometimes has a disembodied quality of going nowhere, like the discovery that one is speaking prose (pp. 269-70, 275-76). In and around these same pages there is some excellent discussion of the importance of Dunton in the Tale of a Tub, properly citing R. D. Day (there is a good deal of other recent scholarship on Dunton, including some passages in J. Paul Hunter's Before Novels).

Among other minor points, Mr. Rowland's view on p. 40 that the treatment of hypocrisy in Swift's Project is "problematic" suggests lack of information on a commonplace of the history of ideas: the idea that hypocrisy, as a pretence of or tribute to virtue, is, while unattractive, nevertheless preferable to open vice was in wide circulation (La Rochefoucauld, Pascal, Hume and many others) and Swift does not merely "appear to advocate hypocrisy", he does advocate it, plainly and unequivocally, within a framework of avowed distaste.

John (;) (

The "medical topos" (p. 43) in satire has been studied a good deal, notably in some articles by M. C. Randolph, e.g. SP 38 (1941), 125-57. P1
57x

On p. 90, I do not think that ut pictura poesis is appropriately described as a "technique".

A list of typos and other local corrigenda is attached.

Subject to correction of these, and appropriate adjustments on matters raised in this report, I recommend with pleasure the acceptance of this dissertation as a work of lively intelligence, perspicacity and learning.

Local Corrigenda

pages 64-5: necessarily etc.;

page 67, para 2: can't make out syntax of first sentence; ?

page 68, 9th line from foot: "one J. M. Newton" is arrogant;

page 74, 8th line from foot: "men like Wallace" ditto;

page 102, middle: On an increasing scale?

page 105, line six: plannned;

page 112, middle: not to suggest (i.e. transpose);

page 173, line 1: synonymous with;

page 179, 10th line from foot: contemp-orary;

page 218, 8th line from foot: change "beating the hell out of";

page 228, line 1: insolubility;

page 228, line 5: don't understand vice-versa;

age 248, line 1: époque?

page 248, line 1: second "seuil";

page 248, line 7: disucssion;

page 252, middle: delete "and John Rowland";

page 253, line 9: change "comprise" to "consist of" if that's what is meant; ?

page 258, after 1st quotation: unclear who quotes whom quoting whom;

page 259, line 4: principal;

page 267, line 6: consternated?

page 269, 8th line from foot: scazzy is bad usage;

page 271, last line: Limrick (sic)? *Yes*

page 273, line 2: needs second closing parenthesis;

page 287, lines 3-5: delete autobiographical joke, which reads pompously;

page 289, lines 4-5: delete parenthetical joke, ditto;

page 292, end para 1: hemlock, repeats earlier joke about ambrosia;

page 294, line 5 from foot: involved? or connected? interconnected?

- page 295, para 2, last sentence: syntax ("By not..., the book...");
- page 312, para 2, line 4: Swifts;
- page 348, line 3 from foot: Advises;
- page 383, line 9 from foot: play; ?
- page 376-402: all Churchill quotations to be checked against Douglas Grant's edition and adjusted where necessary.

BIBLIOGRAPHY

- page 411: Churchill: Laver's edition superseded by Grant's, which should be used;
- page 413: Bloom book is jointly written by E. and L. Bloom;
- page 413: Bradbrook: publisher should be listed as Cambridge University Press, without "The";
- page 416: Ehrenpreis's three volumes are dated 1962-1983;
- page 418: Genette, accent in Gérard?
- page 424: Preston, comma after Feeling?
- page 429: Wallace, 2nd title, spacing between two words.